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Paul Basler's *Missa Kenya*: An Analysis

by

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An essay submitted in partial fulfillment of the requirements
for the degree of Master of Music

in

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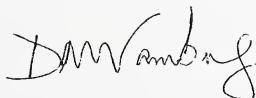
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, an essay entitled "Paul Basler's *Missa Kenya*: An Analysis" submitted by Duncan Miano Wambugu in partial fulfillment of the requirements for the degree of Master of Music in Choral Conducting.




Robert de Frece, First Reader



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ABSTRACT

This paper takes an analytical look at *Missa Kenya*, a choral composition by Paul Basler for solo Tenor, SATB chorus with piano, horn and percussion accompaniment. The paper's main objective is to investigate the similarities and/or differences between the compositional forms used in *Missa Kenya* as compared to the traditional forms and characteristics of African, and in particular, Kenyan folk music. The paper begins by identifying and defining the main forms and structures of African music. It then looks at the various movements that make up this mass (*Kyrie, Gloria, Credo, Sanctus* and *Angus Dei*) analyzing each in detail while identifying characteristics employed in the mass which are based on the aforementioned forms and structures of Kenyan folk music.



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PAUL BASLER'S *MISSA KENYA*: AN ANALYSIS

INTRODUCTION

Missa Kenya is a setting of the text of the Ordinary of the mass written for mixed choir with piano, horn and percussion accompaniment. The mass gets its name from Kenya, a country found on the eastern-central coast of Africa. The work, which contains the five movements that comprise the Mass Ordinary: *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*, was created by the American composer, Paul Basler in June 1995 and dedicated to Ronald Burrichter and the University Choir of the University of Florida. The composer later revised the *Missa Kenya* in 2001.

Basler composed *Missa Kenya* based on East African choral traditions, fusing Kenyan musical styles with 20th century American 'classical' styles¹. as a result of a sabbatical spent as a Senior Fulbright Lecturer at the Kenyatta University Music Department in Nairobi, Kenya. In an effort to better understand the composer's intentions, I conducted an e-mail interview with Paul Basler in 2002.

In this paper, I will analyze the movements of *Missa Kenya*, noting the forms and structures of African music as applied to the mass as a musical form. I will also identify the communities in Kenya from which the composer has drawn the rhythmic structures apparent in the work.

FORMS AND STRUCTURES OF AFRICAN MUSIC

African folk music can be grouped into various forms and structures that are employed within *Missa Kenya* in various ways. African music is characteristically performed as a solo, solo and chorus or as strictly instrumental music. In *Missa Kenya*, Basler employs solo and chorus, using call and response, call and refrain, solo and chorused refrain and mixed structural forms.

¹ Basler, Paul. *Missa Kenya Score*. Indianapolis, Colla Voce Music Inc. 2002.

According to Prof. George Zake, most of Kenyan folk music is based on the western-named pentatonic scale². This consists of the first five notes of the major scale, although some augmentation occurs. He also writes that Kenyan indigenous folk music is rich in rhythm and its structure can be termed as Polyhythmic. Cross rhythms, or playing one rhythm against another, are some of the characteristics of folk music in Kenya³. Basler's *Missa Kenya* also has some elements of this characteristic as will be found particularly at the beginning of the first movement, *Kyrie*.

Call and Response

Call and response form is known and used in cultures across the globe, but nowhere is this form as important as it is in African music.⁴ The soloist or group of leaders of song, sing their line, referred to as the Call, followed by short choral responses, which differ in text as well as melody from the call. In many cases, both sections differ in rhythmic structure⁵.

Call and Refrain

The call and refrain form is very similar to the call and response discussed above. The only difference is that in the call and refrain, the response from the chorus is noticeably longer⁶. In this form, the text of the chorus is a continuation or elaboration of the call phrase sung by the soloist or leaders of song.

² George Senoga Zake. *Folk Music of Kenya*. (Nairobi: Uzima Press, 1986) p

³ Ibid.

⁴ Ibid.

⁵ Dan C C. Agu. *Form and Analysis of African Music*. (Lagos: New Generation Books, 1999), p17

⁶ Ibid., p22

Solo and Chorused Refrain:

Solo and chorused Refrain is characterized by its strophic form. The soloist or leaders of song sing a whole verse after which the chorus repeats the entire verse as a response⁷.

Mixed Structure Forms:

Mixed structure form is a combination of call and response, call and refrain and solo and chorused refrain at the composer's discretion⁸. It represents an adaptation of traditional African structural forms as applied to art music.

Overlapping

Overlapping occurs when the phrase sung by the soloist or leaders of song overlaps with the beginning of the chorus response. If the overlap created is a full measure long, it is termed as a full overlap. If the overlap created is only a note long, then it is termed as partial overlap⁹. Basler employs this technique in *Missa Kenya*, and particularly in the *Gloria*.

Shifting Tonality

Shifting tonality is another characteristic of most African music, which can be found throughout the *Missa Kenya*. In traditional African music, tonal shifts may be large or small. The large tonal shifts are by thirds, fourths and fifths, while the small tonal shifts are stepwise¹⁰. Shifting tonality within the mass is mainly found in the *Gloria* and the *Credo* settings.

⁷ Ibid., p23

⁸ Ibid., p26

⁹ Ibid., p31

¹⁰ Ibid., p40

Part Doubling and Parallel Harmonies

The use of part doubling and parallel harmonies are characteristic of African music. The doubling of the melody serves to place more emphasis on the melody. Nketia refers to this practice as *polarity*¹¹. Parallel harmonies occur due to the tonal inflection of the text¹². The tonal nature of many of the African languages also dictates the melodic and harmonic contours of African songs.

Repetition

Repetition is another prominent feature in traditional African music. It is used for variety, emphasis of certain texts, and to lengthen shorter pieces¹³. This repetition can be either of the whole song or a section of the song. Basler employs the latter form of repetition throughout *Missa Kenya*.

Rhythm

The rhythm of African music is characterized by the use of notes of short duration: . quarter, eighth and sixteenth notes, providing melodic motion. Dotted rhythms are common, following the natural speech patterns of the indigenous languages. Notes of longer duration (half notes and whole notes) are used for marginal/ cadential points¹⁴. The meter is mainly in simple duple and triple meters. Of particular interest are the meters characteristic to certain tribal groups in Kenya . The use of 5/8 meter is typical of the Kikuyu tribe found mainly in the Central region of Kenya. The use of 6/8 meter is characteristic of the group of tribes known as Miji Kenda in the coastal region of Kenya.¹⁵.

¹¹ J H Kwabena Nketia. *The Music of Africa*. (London: Victor Gollancz Ltd., 1992), p.161.

¹² Many African languages are tonal therefore compositions have to adhere to the natural ebb and flow of the texts.

¹³ Dan C C. Agu. *Form and Analysis of African Music*. (Lagos: New Generation Books, 1999), p50

¹⁴ Ibid.

¹⁵ Mijikenda when literally translated means 'nine cities'. This is a group of nine indigenous tribes found along the Coastal line in Kenya.

Yodeling, falsetto, humming and ululations

Yodeling, falsetto, humming and ululations are typical in African music¹⁶ and have been employed by Basler in *Missa Kenya*. These elements (and ululations in particular) are used to signify the height of enjoyment or the high point of the song. The composer uses ululations in the *Kyrie* to create a climax in the movement.

Canonic singing

Canonic singing is a device commonly found in African music¹⁷. Basler also uses this device in *Missa Kenya*.

MISSA KENYA

Kyrie

This is the first of five movements that form the Ordinary of the Mass. It is scored for SATB chorus with horn and percussion accompaniment. The *Kyrie* starts the mass in a somber, stately and majestic style, which develops into a lively, rhythmic section, setting the mood for the entire mass setting.

The *Kyrie* is not set in the ABA form that is a 'standard' form for this movement. The ABA is set between the "bookends" of an introduction passage and a coda. The introductory section and the coda are only 9 measures long and almost identical. The ABA section is noticeably longer, 90 measures.

The *Kyrie* is written with no sharps or flats, suggesting the keys of C major or perhaps A minor, however the melodic material has a distinctly modal character. The introductory section begins on a unison D and ends with the tonic, C, in the soprano and alto while tenors sing the dominant, G, and the basses sing the subdominant, F.

¹⁶J H Kwabena Nketia. *The Music of Africa*. (London: Victor Gollancz Ltd. 1992), p146

¹⁷ Ibid., p145

The first 9 measures (the introduction section) contain interesting and cleverly constructed harmonies. Based on the pentatonic scale as discussed in the introduction, with a few alterations and augmentations to the scale, the melody is created by an overlapping of the soprano and alto lines. In the second measure, for example, the soprano line leaps from C to F and then to an E-flat while the alto line stays on A and later a step below to G. This provides a voice cross over with the alto line remaining higher than the soprano line, thus creating a melodic line from the two parts.

Example 1

The image shows a musical score for Soprano and Alto parts. Both parts are written in treble clef. The Soprano part begins with a half note C4, followed by quarter notes D4, E4, F4, and G4. The Alto part begins with a half note A3, followed by quarter notes G3, F3, E3, and D3. In the second measure, the Soprano part leaps from C4 to F4 and then to E-flat4, while the Alto part stays on A3 and then moves to G3. This creates a melodic line from the two parts. The lyrics 'Ky - ri - e e - le - i - son.' are written below both staves.

A similar crossing of parts is found in the tenor and the bass parts in measure 7. This marks the end of the first part of the *Kyrie*.

The middle section of the *Kyrie*, is marked by the introduction of the percussion accompaniment, using tambourine and two conga drums with differing pitches. While the introductory section is in a slow, majestic tempo in simple time, the middle ABA section is faster and more rhythmically vibrant and in compound time. This section is also demarcated by the introduction of the horn, which punctuates the entire work. The instruments are given a lengthy introductory portion; beginning with the tambourine and conga drums for the first three measures (mm. 9-11) with the horn entering at measure.12. The instruments set the mood and tempo for this section, which is joyous and celebratory in nature. The rhythm found in this section, 5/8 is typical the people of Central Kenya province, as discussed before.

Example 2



The melodious line found in the horn introduction is repeated later in this section of the *Kyrie* at the climax of the section, however but in a different time signature, 6/8. This theme runs from mm. 12- 25 heralding the entry by the choir by building tension throughout its melodic structure but even more so with the dramatic crescendo in measure. 25, leading the downbeat of measure.26. The choral entry at measure. 26 is *forte* and in unison, as is typical of Kenyan folk song singing. This first section, which I term as A, utilizes the call and response structure also typical of traditional African music. In this case the sopranos and the tenors call while the alto and bass respond.

Example 3



The composer alternates different time signatures with the different calls and responses in this first portion to the text *Kyrie eleison*. The *Christe eleison* section is separated from the preceding *Kyrie* by a three-measures of horn and percussion interlude.

The *Christe* section is set with the sopranos and altos singing in unison with the tenors and basses singing also in unison but on a different melodic line. The time signature has also changed here from 5/8 in the instrumental section back to 6/8 meter, typical of the Miji Kenda of Coastal Kenya

In measure 38, which is the beginning of the section I term as B, the tenors and basses return to the *Kyrie* text with the sopranos and the altos responding with claps, an aspect associated with traditional folk music but more so today affiliated with Christian worship. Then, the sopranos and the altos have their turn to sing the text while the men respond in claps (mm. 45). The composer incorporates some harmonies in the soprano and alto parts (mm. 49-50) starting on a single note with the parts moving in contrary motion until they are an octave apart.

Example 4



The tenors and the basses sing in harmony in measure 60 and 61, again starting in unison but separating into four parts with the top tenor and the low bass having an interval of a 5th while the inner voices are separated by an interval of a minor 3rd, creating a tone cluster.

Example 5

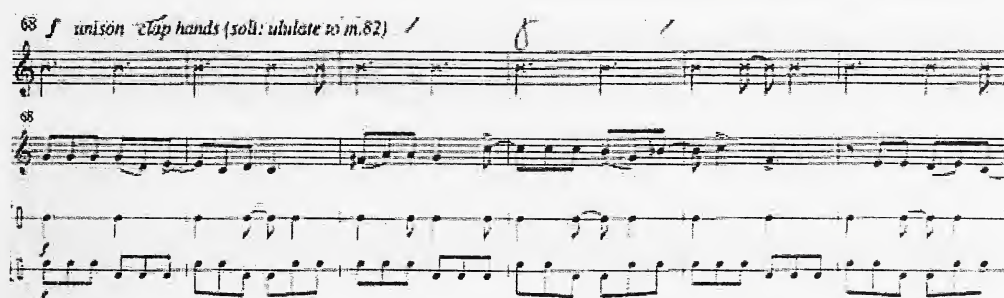


This is repeated in a somewhat similar fashion by the sopranos and the altos in measures 62 and 63. These complex harmonies, coupled with the change in time signature as well as intensive crescendos over two measures create the build to climax or apex of the movement. Measures 38- 67 are characterized by changing of time signatures with every measure, creating a building of tension that culminates in measure 68. The

climax of the movement occurs in measure 68-81. In this section, the horn and the percussion instruments are highlighted while the choir adds to the percussive elements through clapping. The clapping is heard predominantly on the main beats of the measures with the occasional offbeat rhythms. This section is in 6/8 and the horn repeats its initial melody, but with rhythms augmented to accommodate the 6/8-meter.

Apart from the clapping, the choir makes noises of ululation, which is an African sign of enjoyment and happiness, making this the apex of the movement.

Example 6



There is a return to the call and response structure found in the previous A section, in measure 82 with the sopranos and the tenors singing the call and the alto and bass sections responding with the text, “Christe eleison.”

The section ends on a unison C with a decrescendo in the choral parts followed by a *rallentando* in the instrumental parts that leading into the recapitulation of the slow and majestic introduction section, Coda. This coda is identical to the beginning, however, it is followed by an instrumental ending, providing one last burst of the excitement quoted the middle portion, in 5/8 meter, giving a decisive and energetic ending to the *Kyrie* movement.

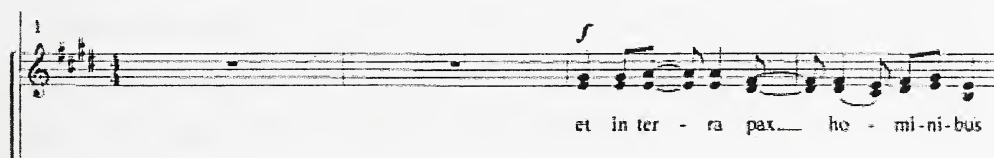
Gloria

The text of the second movement of the Mass Ordinary originates from the Bible as the song of the angels at the birth of Christ. In *Missa Kenya*, the *Gloria* is scored for

tenor solo and SATB chorus, accompanied by conga drums, with the choir clapping on the second and fourth beats through most of the movement except for designated measures. The *Gloria* is composed in 4/4 time in the key of E major. The tempo is fast and lively with the composer adding “with great joy” to the instructions at the beginning of the movement. The movement is organized in three sections creating another ABA form.

The ‘A’ section starts with the tenor solo on the text ‘gloria in excelsis Deo’ with the choir responding in a three- part texture. The tenors and the basses all sing one unison line. Throughout this section we find the use of a syncopated melodic and rhythmic line that serves as the main theme for the entire movement.

Example 7



The entire section remains in the key of E major with no modulations.

The A section runs from measure 1- 37 with a quasi chant section (mm 28-29) on the text ‘ domine filiuni genite Jesu Christ’, sung by the whole choir in unison.

Example 8



The chant, which appears between two very rhythmic sections, is a very effective contrast as it creates a reflective moment in the movement while incorporating a medieval-like chant atmosphere in between very 'African' rhythmic sections. The chant is immediately followed by a recapitulation of material used earlier in the section.

The rhythm of melodic lines allows the text to follow regular speech patterns, while having a sense of destination at desired points of each phrase. The building of tension with every repeated rhythmic figure or melodic line is very effective, leaving the listener craving and anxious for the next passage.

The 'B-section is characterized by a change of keys from the E major to G major. The change of keys is established by the tenor solo, which starts on the pick up to the key change on a B, being the dominant of E major and the mediant of G major. Once the key is established by the soloist over two measures, the choir rejoins in the same fashion of solo-response as was characterized in the first section. This is a prime example of the tonal shifts characteristic in traditional African music.

Example 9



The rhythmic syncopated theme heard earlier is employed in this section though with variations to adapt to the changes in text. The B-section, though shorter than the previous and the following section (17 measures), is an effective contrast and although it uses the same melodic and rhythmic material, the key change as well as the text differences makes it seem very different. Toward the end of the section, there is a huge building of tension and excitement through the repetition of the text, 'miserere nobis.' The dynamics build on each repetition, culminating in the return to the A-section in measure 48 with the choir entering at a dynamic level of *piano* with a crescendo to *forte* in measure 57. To increase the tension, the tenor solo soars above the choir in a descant-like manner to a different

text, thus adding more excitement to an already dramatic portion of the movement. Through this whole section, the composer uses repetition as a developmental device, changing the rhythm slightly to adapt to the changes in text.

The reprise of the A section starts from measure 58 with the text, “Quoniam tu solus sanctus Dominus” in the tenor solo with the choir answering “Dominus tu solus altissimus...”. This last section is a fusion of both preceding sections, ending with an added extension on the text ‘Amen’. It begins with a reprise of the first few measures of the A-section. The rhythm and melody are identical, though the text is different. The tenor then leads the choir into a reprise of the last few measures of the B section with a different text. The rhythm and melody are identical and treated in a similar fashion with a dramatic build-up of the repeated phrases and a *crescendo* culminating in a *fortissimo* in the “Amen.” The tenor solo is treated in a similar fashion, descant-like above the choir, to the text ‘Gloria’ while employing overlaps, a characteristic of African folk music.

The extension into the *Amen* creates an exciting ending to the movement with the sopranos echoing rhythm and the melody of the tenor solo line.

Example 10



With a sustained high E in the tenor solo and with no *ritardando*, the choir sings the last Amen with a syncopated rhythm in the alto line, bringing the *Gloria* movement to an abrupt and dramatic ending.

Example 11

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a measure marked '75' and contains a long, sustained note with a fermata. Above this staff is the instruction 'no ritard!'. The bottom staff is also in treble clef with the same key signature. It begins with a measure marked '75' and contains a long, sustained note with a fermata. Below this staff is the instruction 'men.'. The two staves are connected by a brace on the left side.

Credo

The *Credo*, according to the composer, is the heart of the work. “It is a profession of one’s faith”¹⁸. Of special significance in the *Credo* is the symbolism found in the form of the movement. Its bipartite ternary form (ABA²B²A³B³) is associated with the ‘trinity’ i.e. God the Father, God the Son and God the Holy Spirit.

The *Credo* is written for four-part mixed chorus with piano and percussion accompaniment. The A section is a *cappella*, in a ‘call-response’ structure in the key of A-flat major while the B section, in the key of C major, is predominantly in unison with piano, conga drums and maracas in the accompaniment. The *Credo*, as in common in most settings of a mass is the longest and grandest movement in the whole work due to the substance and length of the text.

The A- section starts with an incipit sung by a bass soloist. It is worth noting that this is not the characteristic incipit based on Gregorian chant, found in other ‘classical’ masses. The only allusion to earlier styles is that a male soloist sings the incipit. The entire A-section is written in a chant-like fashion characterized by meter changes, which are influenced by the natural flow of text. The indicated tempo is slow (quarter note equals 84) and the composer adds the indication, “flexible”. This can be interpreted as

¹⁸ Basler Paul. interview with the author, 2002

letting the text dictate the ebb and flow of the music. The use of longer note values as well as rhythm created by the triplet quarter notes demarcates the ends of phrases and the triplet rhythm in particular establishes an implied *rallendando*.

Example 12

Example 12 is a musical score for a vocal and piano ensemble. The top staff is a vocal line in G major, featuring a triplet of quarter notes and a half note. The bottom staff is a piano accompaniment in G major, featuring a triplet of quarter notes and a half note. The lyrics are: "Pa-rem om-ni-po-ten-tem, Cre-do in u-num De-um, Pa-rem om-ni-po-ten-tem." The tempo is marked *mf* (mezzo-forte).

The harmonies employed in this first section are predominantly in consecutive triads with the incidental occurrence of 7^{ths} in the tenor voice.

Example 13

Example 13 is a musical score for a vocal and piano ensemble. The top staff is a vocal line in G major, featuring a triplet of quarter notes and a half note. The bottom staff is a piano accompaniment in G major, featuring a triplet of quarter notes and a half note. The lyrics are: "in-vi-si-bi-li-um, in-vi-si-bi-li-um." The tempo is marked *mf* (mezzo-forte).

The A-section ends on an implied I⁷ chord with a unison C in the soprano, alto and bass parts and a B flat in the tenor part. This is the beginning of the B-section in the new key of C major.

Example 14

17

f

p

an - te om - ni - a sae - cu - la.

The B- section is characterized by the introduction of the accompanying instruments. The tempo also changes from the previous quarter note= 84 to the quarter note= 120. This section is mainly in unison with a few harmonies found in the soprano and alto voices. As in the earlier mass movements, the composer employs contrary motion between voice parts. The soprano and alto lines begin on a unison pitch and break into harmonies, ending an octave apart. The reverse is also used, where the two parts start in octaves and end in unison.

Example 15

41

f

p

et pro - pter no - stram - sa - lu - tem - des -

cen - dit - de - cae - lis - cae - lis.

In the above example, we can also detect the use of word painting as a compositional device used by the composer. The soprano and alto have a descending melodic line on the Latin text *descendit*, which means 'descended.'

The piano accompaniment is written in a very rhythmic fashion. In the right hand, the composer uses suspended chords and stacked 4ths while the left hand employs appoggios in 5th.

Example 16



The rhythmic motif in the choir parts combined with the piano and the percussion instruments at the beginning of this gives a very clear indication of the characteristic Rhumba rhythm.

Example 17

p unison

The image shows a musical score for unison vocal parts. The lyrics are: De - um de De - o, lu - men de lu - mi - ne. The music is written in 4/4 time.

p

The image shows a musical score for piano accompaniment. The music is written in 4/4 time.

The drums and the maracas add to the syncopated rhythmic quality of the section. Even though the music is scored in 4/4 meter, the characteristic Rhumba rhythm is heard in 8/8 meter (2+3+3) in the percussion instruments.

Example 18



The key signature at the beginning of the B section indicates the key of C major. However, from the harmonies in the soprano and alto parts as well as the accompaniment in the piano, the tonality revolves around in the key of C minor (both harmonic and melodic). The occurrence of E, A, and B flat accidentals indicates the melodic minor while E and A flats and B-natural indicates the harmonic minor. All these tones appear as accidentals throughout this section. The B section ends on a unison C in the soprano and alto part which serves as the tonic for the B section and the mediant for the return to the A section in the key of A flat major, representing another instance of the tonal shift characteristic of traditional African music.

The A- section returns but with variations to adapt to the textual changes. Due to the nature of the text, A² is shorter than A, but the melodic, harmonic and rhythmic textures remain identical. This is also the case in the return of other sections i.e. B², A³ and B³. There is a coda at the end B³ to the text of 'Amen', incorporating rhythms similar to those found in the B sections. It is a soft passage and ends with an chord formed by stacked fourths, with an A in the bass, D in the tenor and G in the soprano and alto part and a C in the piano left hand and another open 4th triad, F#, B and E in the right hand, giving the ending a sense of dual tonality between the choir and the piano.

Example 19

125 *Ritard.*

A - men A - men

p

A - men

125 *Ritard.*

Sanctus

The *Sanctus* movement of the mass is scored for SATB chorus with piano and horn accompaniment. The piano accompaniment is generally independent of the choral parts although it doubles the choral voices at the opening of the movement and also in measures 33 to 35 and 54 to 58.

The horn adds color and character to the overall joyful mode of the movement. The composer skillfully inserts the horn at certain key moments of the 'Sanctus'. For example, the horn adds a countermelody as the choir sings in unison.

Example 20

cae - li et ter - ra ter - ra Glo - ri - a

cae - li et ter - ra ter - ra Glo - ri - a

14 *marcato*

The horn also adds to the excitement in climatic choral passages. This is exemplified in the fanfare ‘Gloria’ section of the movement, discussed later in this section.

The ‘Sanctus’ movement is written in the key of F-major, though the opening piano and choral chord is the subdominant rather than the tonic, with the horn beginning on the tonic note. The tonality later modulates into the key of C-major before the *Benedictus* section of the movement, though it alludes to the key of B-flat major.

The choral writing is mostly in harmony with a few passages in unison. The harmonies are predominantly in five or six parts, with the soprano and the alto voices dividing into three or four parts. The tenor and the bass lines have fewer *divisii* until the end of the movement, where they are divided into three part harmonic texture. This, coupled with the soprano and alto divisi into four parts, gives the ending of the movement a full and rich texture.

Example 21



in ex - cel - sis in ex-cel-sis Ho - san - na

in ex - cel - sis in ex-cel-sis Ho - san - na

The composer sets the text *Pleni sunt coeli et terra* as well as *Benedictus qui venit in nomini Domini* to a unison melody line. In the *Benedictus*, the melody is set in canon, one of the African folk music characteristics discussed earlier.

Example 22

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

The musical score for Example 22 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 8/8 time. The melody is characterized by intervals of a fifth, both ascending and descending. The lyrics are written below the notes. The bottom staff begins with a forte (*f*) dynamic marking.

The word, “*Gloria*”, is set as a choral fanfare characterized by intervals of a fifth ascending or descending. The exciting character of this passage is also enhanced by rhythmic punctuation in the horn part.

Example 23

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

The musical score for Example 23 consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. The music is in 8/8 time. The lyrics “Glo-ri-a” are repeated across the staves. Dynamic markings include *mf cresc.* and *f cresc.* The score shows a build in dynamics and a six-part division of the text.

The initial setting of the text *Hosanna in excelsis* is in unison with a build in dynamics that culminates in six- part divisi. This ending leads into the key change from F-major into C-major.

Example 24

57 in ex-cel-sis Ho-san-na Ho-san-na.
 - Sanc-tus Do-mi-nus Ho-san-na Ho-san-na.
 div.
 - Sanc-tus Do-mi-nus Ho-san-na Ho-san-na.

Time signatures change frequently throughout the movement. The meter is mainly compound time, alternating between 6/8, 9/8, 5/8, 7/8 and 3/8 with one measure of 2/4 found at the ‘choral fanfare’ passage.

Agnus Dei

The *Agnus Dei* is the last movement of the mass and arguably the most expressive. It is slow and is set for SATB chorus with piano, horn and percussion accompaniment. The composer sets the movement in the key of D major in both 3/4 and 9/8 meter. The *Agnus Dei* is set in four sections: there is a brief introduction with the choir singing a cappella followed by the body of the movement in ABA form.

The introduction section, using only the words “Agnus Dei”, is eleven measures long and introduces the main theme/ melody. It is set in 3/4 meter at quarter note = 69. The melody is very linear with very clearly shaped phrases. The composer adds expressive dynamic markings to emphasize the phrase direction.

Example 25

p A-gnus De-i *mf* A-gnus De-i *p* A-gnus De-i
 A-gnus De-i A-gnus De-i A-gnus De-i

As the above example shows, this introductory section is set in a very homophonic style, which continues throughout the movement. The composer adds to the expressiveness of the section by adding suspensions at cadential points. These are found in all voice parts at different points, the main ones being the soprano and tenor 9/8 and 4/3 suspension and the tenor 4/3 suspension at the end of the section as shown below.

Example 26

The image displays a musical score for two vocal parts, likely Soprano and Tenor, in a homophonic style. The score is written on two staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked *mp* (mezzo-piano) and the dynamics are *mp* and *mf* (mezzo-forte). The lyrics are "A - gnus De - i A - gnus De". The score includes various musical notations such as notes, rests, and slurs, indicating a homophonic texture. The lyrics are written below the notes, with hyphens indicating syllables spread across multiple notes.

The first A-section begins at measure 12 with the introduction of the accompanying instruments. The start of this section is also highlighted by the change in meter to 9/8 while maintaining the initial tempo. The instrumental accompaniment begins with the piano and drums. The horn then enters with the melodious main theme that recurs throughout the movement. The piano accompaniment is simple yet effective with appoggiated triads in groups of three eighth notes in the right hand and dotted quarter notes in the left forming the foundation. The drum rhythm stays constant in 2-measure phrases throughout the movement.

Example 27



The choir enters after seven measures of the instrumental interlude. The melody and harmonies in this section are identical to the introductory choral passage. The only difference is that the meter is 9/8 rather than 3/4 as heard in the introduction. In addition, some note values have been shortened to adapt to the new text, “Qui tollis peccata mundi, miserere nobis”. The word “Miserere” (have mercy) is sung three times, each with a gradual crescendo, culminating in the last “Miserere nobis” which is sung a cappella. This is a prime example of the expressiveness found in this and the composer’s sensitivity to the meaning of the text.

Example 28

25 re - re *mf* mi - se - re - re no

re - re *mf* mi - se - re - re no

re - re *mf* mi - se - re - re no

25 *mf*

The B-section begins in similar fashion to the A-section, with the accompanying instruments. The horn plays the theme heard previously that cues in the tenor and alto entry. There are changes in tonality beginning with the tenor and alto lines, modulating from D-major into F-major for four measures, then into C-minor for another four measures, and finally resolving back to D-major.

Example 29

37 A - gnus De - i *tutti* qui tol - lis pec - ca - ta pec -

bass mf *f* *tutti*

A - gnus De - i qui tol - lis pec - ca - ta pec -

This marks the end of the B-section. The return to the A-section is also introduced by the accompanying instruments with the same horn theme. The choral parts are identical to the first A-section, but are sung to the text “Dona nobis pacem”. This last

section ends with a very solemn feeling as is appropriate for the text “grant us peace”.

The instruments carry on for a further eight measures after the choir, employing the same horn theme with a slight variation at the end, giving the listener a sense of a final “amen” for the entire movement and the mass as a whole.

Example 30



CONCLUSION

The structure and form of some of the movements of *Missa Kenya* are similar to those found in African music. The *Gloria* and *Credo* for example are based on the call and refrain structure. There is tonal shifting in both the *Gloria* and the *Credo*. Canonic structure is found in parts of the *Benedictus*. Throughout the mass, we find the use of typical African instrumental percussion such as conga drums and tambourine. In the *Kyrie*, we find the use of ululations to show the climax of the movement, coupled with clapping and talking as a show of excitement.

With regard to the various communities on which the composer may have based his rhythms and melodies, only two communities are apparent in *Missa Kenya*. The first instance is found in the *Kyrie*, where the use of 5/8 meter is typical of the Kikuyu tribe found mainly in the Central region of Kenya. The use of ululations and 6/8 meter in the

same movement, is characteristic of the group of tribes known as Miji Kenda in the coastal region of Kenya.

Missa Kenya thus represents a blending of the characteristic forms, structures and devices of traditional African music, adapted to the style of Western Art Music. Even though the composer argues that he never intended to write “African music”, the musical styles that he experienced during his time in East Africa obviously had considerable influence in his creation of this composition.

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